

JEFFERSON MONTHLY

A young girl with brown hair is jumping in the air, wearing a costume made of green leaves and a brown pouch. She is smiling and has her arms outstretched. In the background, several other children are standing, also in costumes. One boy is wearing a purple patterned jacket, and a girl is wearing a red vest over a white shirt. The background is dark with some light spots, suggesting an indoor stage or event space.

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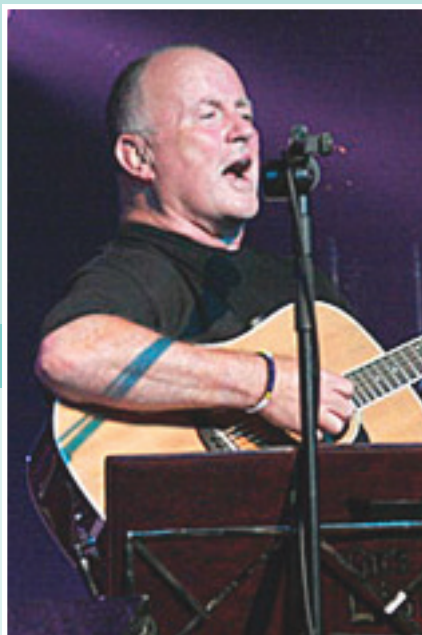
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The sounds of Christy Moore can be heard on the February 17th edition of *The Thistle & Shamrock* (see p. 23 for details).



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ON THE COVER

Peter Pan (13-year-old Maddy Grimes) flies and sprinkles fairy dust over the audience in CMTO's *Peter Pan*. Photo Credit: Bryon DeVore ~ www.bryondevore.com

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JEFFERSON MONTHLY

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By Cyndi Mathews

As it turns out, theater is not only important to grown-ups, kids love *and need* it too! Regional writer Cyndi Mathews takes a close look at a new kid on the theatrical block in our region, The Children's Musical Theater of Oregon. The goal of this non-profit organization is to provide the children of the Rogue Valley with a theatrical experience that enables them to shine and grow as young actors. Grown from the ground up by John and Rhonda Taylor, The Children's Musical Theater of Oregon is most certainly a labor of love that requires commitment from not only the kids, but from parents and the community alike. Read on about how folks are responding; it might just bring out the closet-thespian in you or your little one!



PHOTO CREDIT: BRYON DEVORE - WWW.BRYONDEVORE.COM

The Coroner (Maddy Grimes) proclaims the death of the Wicked Witch, while Dorothy (Anne Skinner) and Lollipop Kid (Christopher Allen) look on in CMTO's production of *The Wizard of Oz*.



PHOTO BY TERRENCE MCCARTHY - SAN FRANCISCO OPERA

Karita Mattila stars in Puccini's *Manon Lescaut*. It airs February 16th on JPR's *Classics & News Service* (see p.21 for details).

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Tuned In

Ronald Kramer

The NPR Family

The relationship of National Public Radio (NPR) and local public radio stations was recently a major topic of discussion when the NPR Board of Directors convened a series of three meetings across the country to explore the question "What is the meaning of NPR membership?" One might think this was a pretty simple issue but actually, as those three-day long sessions made clear, a lot of misunderstanding exists about it.

NPR was founded in 1969 in the wake of the passage of the Public Broadcasting Act of 1967. NPR was founded to launch a new program service for the public radio industry which had been newly established as a result of the Act's passage. *All Things Considered*,

which made its debut in 1971, was NPR's maiden effort. Local stations held "membership" in NPR which was a condition of broadcasting NPR programming. In 1977, the "new" NPR was born when NPR merged with another organization which had previously been formed to collectively represent stations in federal legislative and regulatory matters. In the "new" NPR, each NPR member station had one vote in electing the NPR Board of Directors and certain other legal affairs of the company.

In 1982, NPR nearly disappeared following a tumultuous period which found the company financially unviable. Member stations stepped in to rescue NPR from near-bankruptcy using a variety of financial instruments and pledges. By the late 1980s, NPR was again in robust financial health but its near bankruptcy had reaffirmed, in the minds of many at local stations, that NPR was "theirs" and owed its existence to them.

A lot has happened in the last 25 years. Where NPR was originally public radio's sole

network, it is now one of several producing programming for stations. As the media world is evolving at warp speed, NPR is also rapidly transforming itself through a variety of new endeavors which all lead NPR toward revising its long-established business model with stations. The \$220 million gift made by

Joan Kroc to the NPR Foundation, which NPR had previously established, changed the scope of NPR's financial vision. One example was NPR's recent purchase of National Public Broadcasting, a company which handles underwriting relationships on a national scale for some public radio and television stations.

While NPR member stations still have voting control over the election of NPR Board members, to some stations that respon-

sibility has increasingly seemed like a hollow exercise. Other changes have frayed the earlier political dynamic. For five years NPR hasn't been able to muster a quorum for its legally-required annual meeting of its member stations, a void which was created when NPR unilaterally disbanded the annual all-industry Public Radio Conference at which that meeting had always been held.

So, with the media world changing before our eyes, the question arose: "What is the meaning of NPR membership?"

Some station representatives answered the question in a very transactional way. "NPR produces and sells programming. We buy it." In that regard, NPR would be no different than Public Radio International (PRI) or American Public Media (APM). The polar opposite view was articulated by one long-time manager who said: "NPR is more than just a network."

NPR is more than just a network. For better or worse, NPR's initials *mean* public radio to many Americans CONTINUED ON PG 9

"NPR is more than just a network. For better or worse, NPR's initials *mean* public radio to many Americans – something which is doubtlessly galling to PRI or APM when they read news stories about one of their programs being "an NPR program."

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Diana Coogle

Tactile Diversity

The planet's rich diversity of botanical and zoological beings diminishes daily. The diversity of cultures around the world is endangered by McDonalds and Taco Bells, by neckties and blue jeans, by rock and roll and its offspring. I mourn all diminishment of diversity, but these losses remain abstract because distant. A brief incident with my brother lately made me think about the loss of a different kind of diversity, something so individual and small it's easy not to notice. I'm speaking about the tactile diversity we lose when we use computers.

When my brother wanted to show me pictures from his family's Christmas trip to Paris, we sat down with the computer and waited for the pictures to appear. The computer screen gurgled and worked and told us it was retrieving the pictures for so long that finally I said, "Remember when we pulled photos out of our wallets and handed them to each other one at a time?" That's when I started thinking about tactile diversity.

It used to be that when we looked at pictures we fingered slick, cardboard-thick paper. We held an old picture close to see it better, noting its faint scallops of water stains in the upper left corner. We fingered its ragged edges as we talked about the picnic or the graduation it depicted. Our hands, like our eyes, made adjustments for larger or smaller photographs. Digital photographs give us the advantage of superior visual products, but the tactile experience is eliminated.


Computer calculations eliminate the pen. We miss the action of flinging the pen into the wastebasket when it's out of ink. We miss the touch of the rounded edges of the hexagonal wooden pencil or

the round contours of the cool metal pen or the tacky rubbery spots on the mechanical pencil with its tiny click when we need more lead. We miss the motion of the hand making figures and taking notes. With computers, we get accurate calculations with ease, but our bodies do nothing.

It used to be that when we looked at pictures we fingered slick, cardboard-thick paper.

As for books, there is something satisfying about opening a book, holding it to read it. Some books, like *Disgrace*, can be small and light to hold no matter the gravity of

the words within. Others, coffee-table books like *Oregon Rivers*, can be so heavy they pull the hand down when we pick them up. Books might have hard covers with dog-eared edges or soft, slick covers. We hold books with two hands or with one, the edge of the book pressing against our thumb or finger as we read. On a computer, we have no tactile relationship with what we are reading.

When we use our computers, we reduce tactile diversity to one thing only: the fingers on the keyboard. That's like having only squirrels and dandelions as our fauna and flora. I certainly don't think we should return to cameras with film and calculations with pens (though I should hope we never replace books), but maybe if we are aware of losing tactile diversity, we might pay attention to tactile sensations elsewhere to compensate for their loss when we use computers. 

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.



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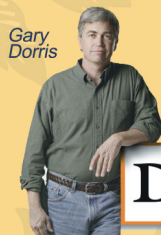
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The Lullaby League (Genevieve Fletcher, Kaya Van Dyke, Lilly Patton, Sofie Bogdanove) dance for Dorothy, while Glinda (Rosie Alspach) smiles in approval in CMTO's production of *The Wizard of Oz*. PHOTO CREDIT: BRYON DEVORE - WWW.BRYONDEVORE.COM

Changing Scenes, Changing Lives

The Children's Musical Theater of Oregon Makes a Difference

By Cyndi Mathews Photographs by Bryon DeVore

More than just a pretty base, Southern Oregon looked "like a great place to live and to start a children's musical theater. So, we quit our jobs, came up and started our theater from scratch," says John Taylor, who co-founded and directs the Rogue Valley's own *Children's Musical Theatre of Oregon*.

Fortunately, what happened in Vegas didn't stay in Vegas. In 2005, the founders of The Children's Musical Theatre of Oregon left Las Vegas to bring their dreams to life in the Rogue Valley. John Taylor, former Music Director for the Cirque du Soleil 'O' show, his wife Rhonda, a multi-talented elementary school teacher and their son Zane wanted out of the Vegas rat race. Years of brightly lit, beautifully choreographed, high-energy jobs,

had the talented couple looking for more. And they found it in Southern Oregon... a home for their family and a place to transform their dream into a reality.

Of The Children's Musical Theater of Oregon (CMTO), John says, "We dug deep into our savings to get it going and we're going to make it work." And not only is it working, the theater is thriving. The company performs two shows a year under the tutelage of musical and artistic director John Taylor and his wife, co-founder and producer Rhonda. Along with the Parent's Auxiliary Board and Board of Directors, they see to all aspects of the organization. With four successful shows under their belts, casting is complete and rehearsals are underway for their fifth production, *Broadway: A Musical Journey*.

"We're taking 12 to 15 music and dance numbers from popular musicals like *Hairspray*, *A Chorus Line*, *Bye Bye Birdie*, *Grease* and *Guys & Dolls*," he says. In addition to arranging and orchestrating the pieces, John's writing some original music for the production as well. He does much of his work in his home studio, and in their office on A Street in Ashland. Rehearsals for CMTO shows are at Phoenix-Talent High School in Phoenix.

Once the cast and music are chosen, each musical takes eight weeks of pre-production... blood, sweat and some tears... before the opening night arrives. The kids work hard. The staff works hard. Parents too. A production of this quality requires that parents are called on to be involved, not simply deliver their children to rehearsal. "It's a huge commitment," says Cybele Grimes, whose daughter Maddison recently starred in their production of *Peter Pan*, "But, it's very definitely worth it. We hired professional set, lighting and costume designers, but in putting all the pieces together — we do it all. We make paper mache rocks, do ticket sales, usher, watch kids, and even apply the make-up."

Even with parents and volunteers working behind the scenes to keep costs down, it costs each child \$250 to participate. But, CMTO offers two types of scholarships. Partial scholarships are available for those with financial need. In a show with a cast size of 50, partial scholarships from a fund of 3 times \$250 (the amount of tuition for one) or \$750 is available for those in need. If the cast size is 100 a fund of 6 tuitions, or \$1500, is available. "When they audition, they submit an application. We take it to the board and they decide on the amount," John says. CMTO also offers work scholarships that require actors do specific tasks (like set building, clerical and office work) and are credited an hourly wage to offset the tuition. Tuition assistance makes the theater accessible to youth all around the valley. Just ask the kids from Grants Pass, White City, Eagle Point, Gold Hill, and Ashland... all around the Rogue Valley.

"Some people think that's a high cost to be in the production. But your child is being professionally trained and worked with... it works out to about two dollars an hour. That's a great deal compared to other theater groups around here," says Cybele. John's experience in the entertainment industry, working with singers such as Jennifer Lopez, Tower of Power, DeBarge, Johnny Lee, and Rick Astley, gives CMTO's productions a professional, polished edge. The Taylors have received very positive responses to their performances. John says, "The audience doesn't want a cute show, but they want something with production value. We want to create entertainment that makes you wonder 'Where are we again?'"

Outside of the schools in the Rogue Valley, only Oregon Stage Works and the Camelot Theater Company offer drama programs for aspiring stage performers. This summer, Oregon Stage Works

and the Ashland Children's Theatre host on-stage workshops for kids. Children from 4 to 6 years old learn to explore their imagination in week-long sessions. Actors up to 17 years old can join many two-week sessions including a musical theater. Students need to have completed the Introduction to Musical Theater course. The camp runs August 6 to 17, from 1:30pm to 5:00pm and the fee is \$300. Find out more about their program at www.oregonstageworks.net/kids.htm. From August 25–29th, SOU and the Camelot Theater Company invite aspiring actors to explore improvisation, acting, music and dance. Those interested can get details by visiting www.sou.edu/youth/upcoming_classes.html.

Among local schools, Ashland High School seems to have the best reputation. Their drama department is fortunate to have support from the Oregon Shakespeare Festival (OSF) through the Ashland High School Partnership. Formed in 1993 after Measure 5 cut education funds, this partnership provides, among other benefits, OSF company members to teach kids and visit classrooms. Additionally, all schools in the Ashland School District – 3rd grade

through high school – have the opportunity to see and discuss an adaptation of a current OSF play. Kids can take advantage of backstage tours, productions, visits, and meetings with actors and stage crew. Youth outreach is a top priority at OSF. Not only do they have great programs for local kids, but visitors as well. Learn more at www.osfashland.org/education/teachers/local.aspx

An exciting development for fine arts for youth in the Rogue Valley is the opening of the Crater High School Renaissance Academy in Central Point. One of the four small

schools on the Crater High School campus, (Health and Public Services; Business, Innovation and Science; the Academy of Natural Resources) is the Crater High School Renaissance Academy. Their first show, *Night of the Living Dead* wrapped in November, 2007. Adding to our theatrical choices in our valley, South Medford High School's drama program will offer *Pirates of Penzance* at the end of February while North Medford High School's Black Tornado Theater has expanded to six productions a year, including *Fiddler on the Roof* in the Sjolund Auditorium at the end of April. Late February will also see a student-written and directed musical take to the stage at the Rose Street Theater at Phoenix High. Also, this spring,

The Performing Arts Center at Grants Pass High School has a production slated for the beginning of March, and St. Mary's School in Medford is presenting *Thoroughly Modern Millie*, and Ashland High School will stage *Beauty and the Beast*.

Except for workshops and camps, none of these groups cast all the actors who audition for their small-scale productions. Not only does The Children's Musical Theatre of Oregon offer professional training and top-notch shows, but

CONTINUED ON PAGE 12



Cast members dance the Pirates Waltz in CMTO's production of *Peter Pan*.

PHOTO CREDIT: BRYON DEVORE - WWW.BRYONDEVORE.COM

CMTO also offers work scholarships that require actors do specific tasks (like set building, clerical and office work) and are credited an hourly wage to offset the tuition. Tuition assistance makes the theater accessible to youth all around the valley.



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ENTERTAINMENT WEEKLY



Tuned In *From p.3*

– something which is doubtlessly galling to PRI or APM when they read news stories about one of their programs being “an NPR program.” Because many trends in radio and media are driven at the national level, NPR has also often been public radio’s “hot house” for exploring new opportunities. NPR’s leadership role in the public radio world is, therefore, largely unquestioned. It stands as a symbol in addition to being a company which produces programs, represents public radio before federal agencies and runs the satellite distribution system that nationally delivers virtually all programming (for its rival networks as well) to local stations.

So, it isn’t surprising that it has become increasingly difficult to categorize the meaning of NPR membership for stations. Some stations think they “own” NPR because it is a member company founded with the principle that the election of whose Board is controlled by stations. But stations don’t “own” NPR because no one owns a nonprofit corporation. Some stations worry that NPR is building toward a future that doesn’t include them because new technologies provide opportunities, like the Internet, for networks like NPR to transmit programs directly to listeners without stations’ transmitters. NPR, itself, has observed that the “meaning” of NPR membership seems to be interpreted differently by local station managers based upon the length of time they have been in public radio. Older managers who can remember the days when *Morning Edition* was first launched, or when the network had to be rescued from financial oblivion, seem to feel a stronger emotional commitment to NPR than younger managers.

The three meetings held in September were likely somewhat different based upon their locale and their attendees. For example, the stations at one of the meetings actually brought in a facilitator to “process” the discussion the day after the NPR meeting had been held. It is now up to NPR to try to make some sense of the three conversations and, more importantly, decide what to do with those understandings.

Each participant’s understanding, however, is likely slightly different. Here’s mine.

NPR is a national institution built with

the inspiration, dedication and funding of local stations and many other parties. Like all institutions, it has symbolic as well as literal qualities. Given the voting structure for NPR’s Board, something that can’t be changed without stations’ consent, it is somewhat akin to a Swiss democracy except that stations vote in their leaders and then have little control over what they do notwithstanding the fact that stations continue to broadcast daily NPR’s programs. It is, essentially, like a family with multiple interests and people. It’s a small enough family that, if you don’t know all the members, you know many of them. It’s large enough and sufficiently geographically distributed that it’s increasingly difficult to remain knowledgeable about the activities of all family members.

The NPR Annual Meeting has become kind of like many family Thanksgivings. They appear on the calendar. You know you should attend. It’s the perhaps once-a-year opportunity to find out what others in the family are doing and renew your sense of family bonding – but in some families it is a time of potential tension with the ritual getting in the way of relaxation or enjoyment. Sometimes you need to force yourself to attend and you occasionally wonder why you do.

NPR, as distinct from the other public radio networks, *is* like a family. What families represent, how they function and the value they hold for each of us, is a complex network of uniquely literal and symbolic values. All families have areas of tensions and dispute and they require hard work to remain functional and vibrant.

What NPR means to stations and to the nation is something more than a transactional relationship under which stations purchase programming. NPR stands for the highest aspirations and vision for public radio and public service that listeners and stations have collectively forged since 1971. I firmly believe that the media future which public radio forges will, again, be uniquely powerful and effective to the degree it represents the collective wisdom and inspiration of public radio’s national and local leadership.

NPR is to be saluted for convening these meetings seeking to explore the meaning of NPR membership in the 21st century. It’s hard and imprecise work with the prospect of great reward for all – just like any family reunion. JM

Ronald Kramer, Executive Director



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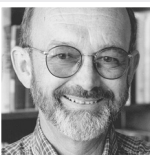
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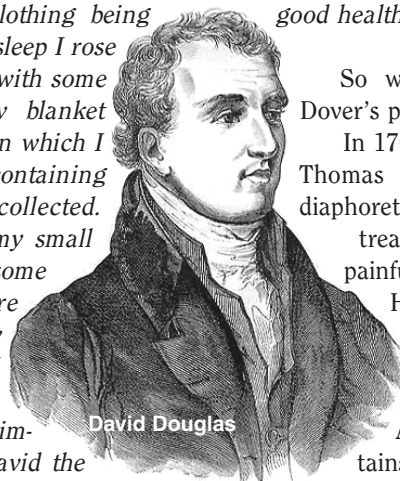
David Douglas 14 May 1826

It is May 14, 1826 and our friend, the intrepid Scot botanist, David Douglas is in what is now eastern Washington State in the vicinity of what is now Kettle Falls. He was not having fun. Douglas wrote:

"Very rainy during the whole night; although tolerably well sheltered and had a large fire to sit at, yet I felt cold, my blanket and clothing being wet. As I could not sleep I rose at two o'clock and with some difficulty dried my blanket and a spare shirt; in which I placed my paper containing the few plants collected. Afterwards boiled my small kettle and made some tea. Felt a severe pain between my shoulders, which I thought might arise from the cold in swimming (goodness, David the water was 40 degrees F) and lying in wet clothes. Therefore, as I had no medicine to take, I set out a little before 4am on foot, driving the horses before me, thinking that perspiring would remove it, which it partly did. On arriving at my first night's encampment at midday, I stopped a short time to look for the current in perfection which I saw on my way out just coming into blossom, and fortunately found it in a fine state. Reached Kettle Falls on the Columbia in the evening, and although I have not obtained a great number of plants. Yet with the repairing of my gun and the few plants collected I must say I feel satisfied." It didn't last.

Monday and Tuesday - On the morning after my arrival the pain between my shoulders returned and became so bad, as also a severe

headache, that I was under the necessity of keeping to my bed. As I was feverish and likely to become worse, I took some salts and then a few grains of Dover's powder which relieved me greatly. I regretted it the less as the weather was so rainy and boisterous, with thunder, that I could have done but little good although in good health.



David Douglas

So what is this miraculous Dover's powder?

In 1762, an English physician, Thomas Dover put together a diaphoretic powder for the treatment of gout, a very painful condition of the joints.

His powder contained ipecac obtained from the dried roots of a low-growing, tropical American shrub that contains the alkaloid emetine. In quantity, it makes one "womit", as Bugs Bunny might say. Its common use today is as ipecac syrup used to clear the stomach when poisons are ingested. I think that Dover added just enough to his concoction to make you sweat and maybe salivate a little, just enough to let you know you had taken something that had an effect. In Douglas' day, perspiring was thought to alleviate any number of physical conditions. He worked up a sweat with his horses, after all, in an effort to rid himself of the pain between his shoulders.

The powder also might contain sulfate of potassium and maybe a little licorice. There was one other ingredient in Mr. Dover's powder that made it a widely used medication for the next 150 years. Opium. David, no wonder you felt better!

On Wednesday the 17th he wrote:

"As the weather was unsteady, with showers, I was afraid to venture out

least I should have a relapse. Therefore I employed myself turning and changing the paper of what were the latest collected."

The following day he ventured forth near his residence at Kettle Falls and carried on further a field until June 5th when the Hudson Bay Company he was with started down the Columbia by boat to Walla Walla.

Did Dover's powder cure his condition or did Douglas, once again, just demonstrate the amazing curative powers of the human body, made just a touch more comfortable by just a touch of opium. Makes me curious, from time to time, about the wonders of today's modern and not so modern medical remedies.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. Nature Notes can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

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they don't turn anyone away. If you audition, you get a part. No other local groups can claim the same. John says with a smile, "There is nothing like this in the valley. Everyone is accepted."

That attitude extends to the cast, crew and the entire production family. The Taylors' joy comes from sharing their love of music and theater. But for John, this love literally saved his life by instilling within him a sense of confidence and self. "I was raised in an abusive household and found an outlet in the local children's musical theater," he says about growing up in San Jose, California, "I found that I was a singer, an actor and that I had musical talent." John turned his childhood escape into a successful career. In 2001 he landed in Las Vegas, working as Musical Director and Conductor for Cirque du Soleil's "O" Show at the Bellagio Hotel.

Both John and Rhonda grew up in the same small town of Elk Grove, a suburb of Sacramento. They went to the same high school, and dated. But, their relationship was deemed "too serious" by their parents. After graduation, they went their separate ways and both married and divorced. Rhonda was living and teaching school in the small town of Sutter Creek in California. Still curious about each other twenty years later, Rhonda found John's contact information on a music CD he produced in 2003. She contacted him. And the rest, they say, is history.

John's commercially successful career was the dream of many musicians, but was not enough for John. He wanted to give back and recalled how the theater brought about many positive changes in his life. Looking

to the future they began to dream about leaving Sin City and doing something to nurture their souls. Together they decided to devote their time and energy to helping children explore their musical and theatrical aspirations.

After reading an article online touting Southern Oregon as one of the ten nicest places to live in the United States, they took a quick trip up Interstate 5 to Oregon. Following their intuition, the Taylors decided to settle in Ashland. They founded the theater company in 2005 and opened their first show, *Grease*, in the spring of 2006. It was a great success. Autumn of 2006 found the cast following the yellow brick road in *The Wizard of Oz*. CMTO practiced practicing for the musical in *High School Musical*, presented in spring 2007, and then took off to Neverland in *Peter Pan*

in fall of 2007. Last October, the theater hosted its first annual fundraiser, the Evening of Dreamers. The sold-out show, hosted at the Oregon Cabaret Theater, where John also works as Musical Director, brought in over \$6000 for the theater.

CMTO musical productions are presented at the Performing Arts Center at Crater High School in Central Point. The first-annual all-star show featured stars from their shows, including nine-year-old Anne Skinner, who played Dorothy in the *Wizard of Oz*. He recalls that at her audition, she sang an amazing "Somewhere Over the Rainbow" and they knew they had their Tototter. "She's another Judy Garland," he says.

For every lead role there are many supporting cast members. Wendy Beasley's two young daughters Kammy and Karley were



PHOTO CREDIT: BRYON DEVORE - WWW.BRYONDEVORE.COM

Wildcat basketball stars Troy (David Morgan), Zeke (Shaun Morgan), Jack (Blake Muir), and Lady Wildcats Gracie Woolard and Kortni Daniels make the winning shot happen in CMTO's *High School Musical*.

The Taylors are guiding a new generation of actors, singers and dancers in Southern Oregon; but ultimately, the Taylors dream of having their own state-of-the-art facility with year-long shows and classes.

I see Maddy and the other kids and I just smile when I see how far they have come. — John Taylor

Live performance enthusiasts fortunate enough to have seen CMTO's production of *Peter Pan* earlier in 2007 may have witnessed 13-year-old Maddison Grimes fly across the stage as the lead. "She's had issues in her life and has been transformed, becoming the star of *Peter Pan*," says Taylor of the blossoming talent. She memorized 75-pages of dialog,

sang and flew for the role. But, not long ago, she was shy and unsure of herself.

"For Maddy, it was great, the way John and Rhonda create a family," says Cybele

Grimes, Maddy's mom and CMTO Board Member, "They have the ability to make kids feel really good about themselves. It's really amazing." Just like John Taylor's childhood musical experience, Maddison and other kids have found their lives transformed by the musical theater.

Cybele Grimes talks about her daughter's progress:

She walked insecurely into [CMTO's] audition training session. It was apparent that all the other kids had done this before. At the audition, she presented a short poem. She was very shy. She landed the small part of the coroner in the Wizard of Oz. She sang a very short song and had another small part, and found out that she had a beautiful voice. A really amazing voice... with projection... and we didn't know. They worked with

Taking Flight!

part of the ensemble cast in CMTO's *Peter Pan*. Although they had small parts, Wendy says that her girls had the opportunity to have their own place to shine. "The Taylor's make sure that each person gets the spotlight. They are a wonderful influence on the kids," she says. Her girls loved coming to rehearsal, even though much of their time was not spent on stage. Rehearsals, held at Phoenix-Talent High School in Phoenix run Wednesdays and Fridays from 4:30-7:30 and Saturdays from 12noon to 4pm. Additional practices are scheduled as opening night approaches. At the end of the eight-week training, they have the tools they need. They are more comfortable on stage, taking stage direction, and have more confidence in themselves.

The Taylor's are guiding a new generation of actors, singers and dancers in Southern Oregon; but ultimately, the Taylors dream of having their own state-of-the-art facility with year-long shows and classes. "We're a 501(c) 3 non-profit. We've got people with talent, brains, creativity along with wonderful parent support. We could rival big city productions with some financial resources," he says. Their non-profit program needs support as each show costs about \$25,000 with sets, materials, and paying musical rights. CMTO is planning a benefit spaghetti dinner in February, where they'll preview their current Broadway revue. Although Rhonda works as a teacher at Griffin Creek Elementary in Medford, John hasn't taken a salary since they moved to Oregon. "John and Rhonda were doing everything [at the theater] for the first two years. It would be sad if they had to shut their doors," says Cybele.

Top-notch productions from Children's Musical Theatre of Oregon begin with John and Rhonda, the staff and parent volunteers. With this strong base, talented youth feel safe to explore their abilities. And these young stars are shining bright. So, shake a leg or break a leg and join the family at CMTO.

To find out more about CMTO, check out their website at CMTOregon.org. The website is updated regularly with audition information, pictures from previous productions and access to their forum. Contact CMTO at P.O. Box 880, Ashland, OR 97520. JM

Why all the drama?

We've heard all the clichés about when a door closes a window opens. And for lots of local kids, a lot of doors are closing. Budget cuts forced closure of the library doors, and with cuts in education funding the doors to counselors, advanced classes, labs and sports facilities are shut. As a result, youth looking for stimulating activities often find themselves tempted by unsavory choices.

This is another reason John and Rhonda work so hard to craft an atmosphere of acceptance and warmth. They do more than that, they create a family. A place where aspiring actors learn to conquer fear, build self-confidence and self-esteem. They know that confident kids aren't as easily attracted to illicit activities. "It's positive pro-active and pre-emptive, so it helps people battle drugs. Instead of fixing the situation, we can beat negativity to the punch, and build something from the beginning," John says.

Musical theater is also a way to build the future, but also connect with the past. Take CMTO's shows: *Peter Pan* debuted in 1904, *The Wizard of Oz* in 1939, and it's been 30 years since *Grease* was the word. Even Disney's newly-released *Disney High School Musical* has multi-generational appeal. In this age where history is slipping into the past, music is still in the iPods and the ears of young and old.

So, audition, or join the audience, for a local drama production and support your community.

In the valley now:

- Ashland High School Drama students are currently in production for *Fiddler on the Roof*. Shows run March 7-9, 2008.
- North Medford High School's Winter Play *Much Ado About Nothing* is presented February 14-16, 21-23
- The Children's Musical Theater of Oregon's salute to Broadway will put on eight performances, April 10th through 12th, and the 17th through 19th at the Crater Performing Arts Center at Crater High School In Central Point.
- Oregon Stage Works Ashland Children's Theater offer six-week sessions for children as young as 4 years old.
- The Camelot Theater Company in Talent offers seasonal workshops.

her to memorize lines and on her stage presence. For *Peter Pan*, Maddy said, 'I'm going to be Peter Pan.' At the audition, the newly confident actress was first to step on stage and audition. She got to be Peter Pan for her. John and Rhonda let her be who she is, a great singer. With new found confidence Maddy exclaimed, "I'm going to be Peter Pan" and was the first to step on stage to audition. She was selected for *Peter Pan*. John and Rhonda let her be herself - a great singer.

And, as it turned out she's a soaring success.



The Neverland gang (from L to R: Finn Griffin, Josh Griffin, Lauren Allen, Ashton Roxander, Gracie Wooldar, Brianna Gowland, Isaac Cosand, Morgan Bell, Caleb Bell, Cate Adams) refuses to "Grow Up" in CMTO's production of *Peter Pan*.

PHOTO CREDIT: BRYON DEVORE - WWW.BRYONDEVORE.COM

SiskiyouFilmFest 2008

By Barry Snitkin

This February marks the 7th annual SiskiyouFilmFest. After spending its first 6 years in Ashland at SOU and the Havurah, they are moving to Grants Pass. SiskiyouFilmFest invites film-goers to One Eleven Evelyn- a Center for the Arts on February 7th, 8th and 9th.

SiskiyouFilmFest begins this year's event with several 'power of one stories'—moving stories of individuals who are making a difference. *Ryan's Well* is the story of Ryan Hreljac who, in his kindergarten class in Canada, learned that many children in Uganda had no clean drinking water in their villages. Clearly upset, he set out to do enough chores to raise money needed to drill a well for the village.

Ryan raised nearly \$3,000 that year. A decade later, Ryan's Well Foundation has built 319 wells in 14 countries and 485,433 people have access to clean water as a result of the ripple effect of Ryan's clear actions.

Nomads is the journey of 3 women kayakers who are drawn to the whitewater of the White Nile River in Uganda. They traveled to Africa to pursue their passion for kayaking and found a way to give back to the village that housed them by building a sustainable youth art education center, medical clinic, and refurbishing a school.

SiskiyouFilmFest will also highlight simple yet effective solutions to current and future energy crises. Both *Kilowatt Ours* and *Transforming Energy* offer hope for a sustainable and clean energy future. Global climate change and the end of cheap oil brings with them challenges and opportunities and these two inspiring films feature unique and passionate visionaries who are working to create the new energy future and show us how we can each be part of the solution.



Indigenous Grandmothers pool their collective wisdom in film the *For the Next 7 Generations*.

The third focus is on sustainable agriculture. *The Vanishing of Bees* alerts us to many of the challenges we face. *Ripe for Change* brings to life the powerful stories of both large and small family farmers in California. In *Fields of Plenty* family farmers describe the experience of farming and the sense of responsibility they feel for feeding people and nurturing the land.

The SiskiyouFilmFest's vision for 2008 is one of hope while at the same time not denying the fact that the challenges humankind faces are great. Many of the films chosen for this year's event reflect the SiskiyouFilmFest's vision that there are many easy changes each of us can make and there are larger changes societies must make.

Finding Solutions presents the stories of people who are finding more sustainable ways to live - growing food, doing business, making cities better places to live, while treating people and the planet with more respect. *For the*

Next 7 Generations tells the story of 13 Indigenous Grandmothers from around the globe who have come together because they were told in prophecy that their ancestral ways of prayer, peace-making and healing are vitally needed in the world today.

The presence of the Grandmothers on screen is as alive and powerful and authentic as they are. The Grandmothers transport us into their spiritual realm. From there, we can see, not how bad the world has become, but how beautiful it can be if we find the will to make it so.

These are but a few of the films offered at this year's festival. New features of the 2008 SiskiyouFilmFest are Youth Film Festivals! On Saturday, February 9th the Kids Festival will run from 10:30-11:30am and the Teens Festival will go from noon to 2pm. Both Festivals are free for youth under 18.

Special guests at this year's festival will include Agnes CONTINUED ON PAGE 17



Inside the Box

Scott Dewing

Online Gaming Addiction

Just after midnight, I climb back up into the tower with a sniper rifle. Below, I can hear explosions and see smoke rising up from the enemy's attack on our base. I scope the horizon. My next kill is out there somewhere. Then I finally see him tucked down behind a wall, head barely visible. I place the crosshairs on his head and pull the trigger. It's a clean headshot. He dies instantly and I score another point.

The game I'm playing is called Urban Terror and I'm riding high on the adrenaline rush from playing it. You live and die in this game by your wits, strategy and shooting ability. You play in a virtual environment called a "map". Some maps are cities, others are towns and villages. One map is of an ancient Mayan ruin. Each team has a flag that the other team attempts to capture. The team with the most captures at the end of a time-limited match wins. The rules are simple like that, but the game is complex with strategy, timing and demanding hand/eye coordination.

Urban Terror is just one example of an online "first-person-shooter" (FPS) game. There are many other FPS games, the most popular being Counter-Strike, and there are tens of thousands of players from all over the world logged on and playing these online games 24x7. Other popular online games like World of Warcraft (WoW) and EverQuest (EQ) are played by millions of others. WoW currently has 9 million registered users worldwide, which is more than the population of New York City.

Online games like Urban Terror and WoW are very engaging, challenging and fun. They can also be highly addictive depending on what your definition of "addiction" is. The medical definition of addiction is, "A chronic relapsing condition characterized by compulsive drug-seeking and abuse and by long-lasting chemical changes in the brain." Currently, the American Medical Association and the American Psychiatric Association do not formally recognize video gaming addiction, saying that more research

is needed. For now, video game addiction falls under the category of an "impulse control disorder". According to *The American Heritage Dictionary*, a broader definition of addiction is, "The condition of being habitually or compulsively occupied with or involved in something."


Everyone has the condition of being habitually or compulsively occupied with or involved with something. In the U.S., most people are addicted to watching television. Night after night, millions of Americans sit on their couches vegging away the hours watching their favorite shows or just channel cruising for something—anything—to watch. Some people are addicted to reading novels. Others are addicted to playing the piano or guitar. Some people are addicted to their jobs. (You know the type: always at the office, works on weekends, answers emails at 2 a.m.) Some are addicted to their religion and to their church. Some to exercise. Some addictions are good and some are bad. The list goes on and if you sat down with someone to discuss which addictions were healthy and beneficial and which were not, you'd likely end up disagreeing—especially if you were paired up with someone who's addicted to arguing.

According to The Center for Online Addiction's website, www.netaddiction.com, there are some key questions ask yourself (or of your spouse, child or friend) to determine if you have an online gaming addiction. They are:

- Do you need to play online games with increasing amounts of time in order to achieve the desired excitement?
- Are you preoccupied with thinking about gaming when offline, anticipating your next online session?
- Have you lied to friends and family members to conceal extent of your online gaming?
- Do you feel restless or irritable when attempting to cut down or stop online gaming?
- Have you made repeated unsuccessful efforts to control, cut back, or stop online gaming?
- Do you use gaming as a way of escaping from problems or relieve feelings of helplessness, guilt, anxiety, or depression?
- Have you jeopardized or lost a significant relationship, or even risked your marriage because of your online gaming habit?
- Have you jeopardized a job, educational, or career opportunity because of your online gaming habit?

If you answered yes to any of the above questions, then you might have an online gaming addiction that needs to be addressed. While anyone can become addicted to online gaming, teens are particularly susceptible. The first tell-tale signs are a drop in grades coupled with spending hours and hours at the computer in their bedroom "doing their homework". If they truly are not gaming, then they're likely doing something else equally addictive to teenagers like online chatting or updating their MySpace or Facebook page. Many teenagers (and adults for that matter) haven't learned yet that pleasure derived from an addiction is, at best, fleeting. Addictions can be fed but they can't be satiated. This is the problem with online gaming: the pleasure is fleeting. You need to keep playing again and again.

"They [online gamers] get pleasure from it and want to repeat it," said Maressa Hecht Orzack, the director of the Computer Addiction Studies Center, "That's how the addiction builds up."

As for me, I can answer "yes" to being preoccupied with thinking about online gaming while researching and writing this month's column. But now that I'm done, I can stop thinking about it, go log on and get back up in that tower with my sniper rifle. 

Scott Dewing is a technology consultant, analyst, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

2007: Twelve Months, Twelve Jokes

January Speaking of the Saddam Hussein execution, President Bush says he would have preferred a more dignified Texas-style affair—a cottonwood and a horse.

February Older retirement age for pilots approved, but they will not be permitted to use the clapper to lower the flaps.

March The worst thing about the Alberto Gonzalez case is that you know darn well GWB calls him Speedy.

April In New York, a breakthrough for scarless surgery as surgeons remove a gallbladder through a vagina. The prognosis for men: not as promising.

May Jimmy Carter claims President Bush has wrested away the title of worst administration in history from him, although a lot of us still have to go with Nero.

June The secret service has been erasing logs of visitors to the Cheney residence; surprisingly, he's had some. Mostly Jehovah's Witnesses and the Orkin man, although that may have been Tom DeLay.

July More warning on Chinese toothpaste—if your tube says "Crest has been shown to be an effective decay preventing dentifrice and protects to 50 degrees below zero" put your brush down.

August The Goldmans mistakenly awarded the rights to "The Simpsons Movie."

September President Bush swings by Iraq trailing a "Mission Good Enough" banner.

October With the Peace Prize, Oscar, and Emmy, it's the hat trick for Al Gore. The presidency would be a demotion.

November Economic crash predicted in 2008 for traditional Bush sendoff.

December The steroid implicated baseball players are acting like a woman who gets a boob job and gets all offended if somebody notices.

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

n p r

On the Scene

NPR People: Ofeibea Quist-Arcton

Foreign Correspondent, Dakar

Ofeibea Quist-Arcton is a journalist and broadcaster from Ghana who reports for NPR News on issues and developments related to West Africa. She spent her early years in Ghana, Italy, Britain, and Kenya.

Quist-Arcton has lived and worked in the U.K., France, Ivory Coast, U.S., South Africa, and most recently Senegal, traveling all over Africa as a journalist, broadcaster, commentator, and host.

After completing high school in Britain, she took a degree in French studies with international relations and Spanish at the London School of Economics (LSE) and went on to study radio journalism at the Polytechnic of Central London, with two internships at the BBC.

Quist-Arcton joined the BBC in 1985, working at a number of regional radio stations all over Britain, moving two years later to the renowned BBC World Service at Bush House in London, as a producer/host in the African Service. She traveled and reported from southern, East, and West Africa.

She spent the year leading up to 1990 in Paris, on a BBC journalist exchange with Radio France International (RFI), working in "Monito" — a service supplying reports and interviews about Africa to African radio stations, and with RFI's English (for Africa) Service as a host/reporter and editor.

Later in 1990, Quist-Arcton won one of the BBC's coveted foreign correspondents' posts, moving to Abidjan, Ivory Coast, to head the corporation's West Africa bureau. From there, she covered 24 countries, straddling the Sahara to the heart of the continent — crisscrossing the continent from Mauritania, Liberia, Sierra Leone, and Mali, to Zaire and Congo-Brazzaville, via Chad, Equatorial Guinea, and Cameroon. She contributed to all BBC radio and tele-

vision outlets, covering the flowering of democracy in the region, as well as the outbreak of civil wars, revolutions, and coups, while always keeping an eye on the "other" stories about Africa that receive minimal media attention — including the continent's rich cultural heritage.

Quist-Arcton also contributed to NPR programs during her reporting assignment in West and Central Africa.

After four years as BBC West Africa correspondent, she returned to Bush House in 1994, as a host and senior producer on the BBC World Service flagship programs, *Newshour & Newsday* (now *The World Today*), and as a contributing Africa specialist for other radio and TV output.

Quist-Arcton laced up her traveling shoes again in 1995 and relocated to Boston as a roving reporter for *The World*, a co-production between the BBC, Public Radio International (PRI), and WGBH. She lived in Cambridge and enjoyed getting to know Massachusetts and the rest of New England, learning a new language during winter, most of it related to snow!

For *The World*, then a fledgling one-hour news and current affairs radio program aimed at an American audience, she traveled around the United States, providing the program with an African journalist's perspective on North American life. She also spent six months as a roving Africa reporter, covering — among other events — the fall of President Mobutu Sese Seko in Zaire (now the Democratic Republic of Congo) in 1997.

In 1998, after another stint back at BBC World Service, Quist-Arcton was appointed co-host of the South African Broadcasting Corporation's flagship radio drive-time show, *PM Live*, then a co-production between the BBC and the SABC, based in Johannesburg.


In 2000, she left the BBC to join



NPR Correspondent Ofeibea Quist-Arcton

allAfrica.com (AllAfricaGlobal Media) as Africa correspondent, with a brief to cover the continent's top stories, in all domains, and develop new radio shows for Webcast and syndication to radio stations around the continent.

After six years in South Africa, and a summer back at the BBC in London as a freelance host and reporter, Quist-Arcton joined NPR in November 2004 at the newly-created post of West Africa Correspondent, moving back to her home region, with a new base in Senegal.

Her passions are African art and culture, music, literature, open-air markets, antiques - and learning. She loves to travel and enjoys cycling and photography. 

Keep informed.

Jefferson Daily

4:30pm Monday-Friday on
Classics & News Service
5:30pm Monday-Friday on
Rhythm & News Service


Film *From p. 14*

Pilgrim, Patsy Smullin and John deGraaf. Patsy Smullin, the President and Owner of KOB, channel 5, the only local and family owned broadcasting company in southern Oregon, will present on Thursday, February 7th. Smullin is a trustee of Willamette University and a board member of the SOU Foundation.

John deGraaf has been producing PBS documentaries for 24 years, with a focus on social and environmental issues. deGraaf's *Affluenza* television programs were seen by 10 million Americans. He'll present on Friday, February 8 for the screening of his new film, *Buyer Be Fair*.

Agnes Pilgrim, one of the 13 Indigenous Grandmothers, is the oldest living female left of the Takelma Indians who lived in Southern Oregon for over 20,000 years. Pilgrim, who resides in Grants Pass, Oregon, is a keeper of the Sacred Salmon Ceremony.

SiskiyouFilmFest, formerly Siskiyou Environmental Film Festival, is a project

of the Siskiyou Regional Education Project. Based in Grants Pass, Siskiyou Project's primary purpose is to gain permanent protection for the Siskiyou Wild Rivers area. For more information or to volunteer for the festival, contact the Siskiyou Project at project@siskiyou.org or go to SiskiyouFilmFest.org. 

TUNE IN

THE BLUES SHOW

Saturdays 10pm on Rhythm & News



SOUTHERN OREGON Repertory Singers Dr. Paul French, Music Director

12th Annual

MOZART'S Birthday Bash

Featuring vocal and instrumental pieces by the master, the concert will also include music by one of his sons. To add to the excitement, there will be an appearance by the birthday boy himself.

Sunday, February 10, 2008
SOU Music Recital Hall • 3pm
 Pre-concert lecture 2pm - Free

\$23, \$5 students (with ID)

Includes a glass of champagne & Viennese pastry at the intermission birthday celebration
 Paddington Station & Music Coop, Ashland; Grocery Outlet, Medford
 (541) 552-0900, at the door, or www.repsingers.org



Program Guide

At a Glance

Focus

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

The World Café

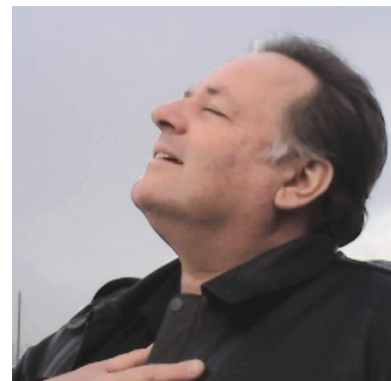
Each weekday evening on the *Rhythm & News Service* tune in to *The World Café* with David Dye. Since 1991, *The World Café* has emerged as the premier public radio showcase for contemporary music, serving up an eclectic blend that includes blues, rock, world, folk, and alternative country. This two-hour daily program is nationally syndicated to more than 165 markets including New York, Boston, Philadelphia, Chicago, and Los Angeles and is hosted by long-time Philadelphia radio personality David Dye. A passionate music enthusiast, Dye takes listeners on a unique journey of musical discovery as he presents a mix of music from both new and legendary artists. Live performances and intimate interviews with Dye's musical guests highlight each day's show. The show's guest roster has included Joni Mitchell, David Bowie, Dave Matthews, Elvis Costello, Robert Plant, Dolly Parton, The Shins, Lucinda Williams, Paul McCartney, Ani DiFranco, Damien Rice, Ladysmith Black Mambazo, REM, Rachael Yamagata, David Byrne, Yo Yo Ma, Billy Joel, Lyle Lovett, Bela Fleck, Moby, Taj Mahal, and Coldplay, among hundreds of others. *The World Café*, weekday evenings at 6 p.m. on JPR's *Rhythm & News Service*.



David Dye

Volunteer Profile: Bill (Willie) Ziebell

"Broadcasting from the sub-basement of Central Hall, on the Southern Oregon University Campus in Ashland, Oregon...it's the *Folk Show*, and I'm your host, Bill Ziebell, although a lot of people call me Willie". That's how I started my last show on the 23rd of December 2007. It's been about six, or seven months since I first saw an ad in the *JPR e-News* update seeking

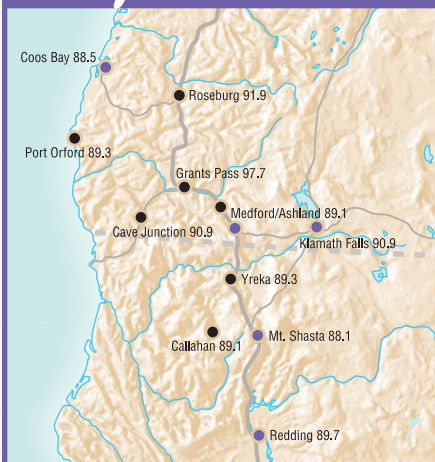


a host for the *Folk Show*. I have listened to and been a fan of the *Folk Show* for years, and when I read that, I just knew inside that I should apply. In my first "interview" Eric Teel asked me to speak into the mic; he told me that I had a "very plain voice." The image of me with an Amish-like voice, whatever that sounds like, apparently left me looking baffled enough that he then said "No, no, that's a good thing! It's not too high, or low; it's a *good* radio voice." Soon I began my "training" with Eric and not too long after I was turned loose and started hosting my own shows...Wow! What a very strange trip indeed!

I moved to the Rogue Valley in 1991 from Santa Cruz, and have worked as a salesman in the heating and air conditioning industry with a large company here. My son just graduated

CONTINUED ON PAGE 25

Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



● **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)

● **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am Metropolitan Opera
2:00pm Siskiyou Music Hall

3:00pm From The Top
4:00pm All Things Considered
5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

News & Information www.ijpr.org



● **AM Transmitters** provide extended regional service.

● **FM Transmitter**

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

KJPR AM 1330

SHASTA LAKE CITY/
REDDING

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm World Have Your Say
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Marketplace Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm The State We're In
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: kraftab@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-8:00pm
Exploring Music with Bill McGlaughlin

8:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am
Weekend Edition

The latest national and international news from NPR.

8:00am-10:30am
First Concert

Classical music to start your weekend with Ted Prichard. Includes **Nature Notes** with Dr. Frank Lang at 8:30am.

10:30am-2:00pm
Metropolitan Opera

2:00pm-3:00pm
Siskiyou Music Hall

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm-4:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-Noon
Sunday Baroque

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon-3:00pm
Siskiyou Music Hall

Classical music for your Sunday, with Ted Prichard.

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates February birthday

First Concert

- Feb 1 F Veracini*: Violin Sonata No. 6 in A
 Feb 4 M Mozart: Symphony No. 20 in D, K. 133
 Feb 5 T Grazyna Bacewicz*: String Quartet No. 4
 Feb 6 W Marais: Suite in C minor
 Feb 7 T Stenhammer*: *Excelsior!*
 Feb 8 F John Williams*: *American Journey*
 Feb 11 M Rachmaninoff: Trio élégiaque No. 1
 Feb 12 T Roy Harris*: Symphony No. 3
 Feb 13 W J. Strauss II: *Blue Danube*
 Feb 14 T Michele Mascitti: *Psyché*
 Feb 15 F Bizet: *Patrie – Dramatic Overture*
 Feb 18 M Handel: Organ Concerto in A, Op. 7, No. 2
 Feb 19 T Sibelius: Symphony No. 6
 Feb 20 W Mendelssohn: Overture to *A Midsummer Night's Dream*
 Feb 21 T Widor*: Suite for flute and piano
 Feb 22 F V. Thomson: Symphony on a Hymn Tune
 Feb 25 M Couperin*: Troisième Concert
 Feb 26 T R. Strauss: Oboe Concerto
 Feb 27 W C. Hubert H. Parry*: *An English Suite*
 Feb 28 T Beethoven: Piano Sonata No. 5 in C minor
 Feb 29 F Rossini*: Overture to *Semiramide*

Siskiyou Music Hall

- Feb 1 F Victor Herbert*: Cello Concerto No. 1
 Feb 4 M Stravinsky: Symphony in E flat, Op. 1
 Feb 5 T Mendelssohn: Octet in E flat
 Feb 6 W Schumann: Symphony No. 3, "Rhenish"
 Feb 7 T Rameau: *Le Temple de la Gloire*
 Feb 8 F Cornelis Dopfer: Symphony No. 7, "Zuiderzee"
 Feb 11 M Mozart: Piano Concerto No. 20, K. 466
 Feb 12 T Jan Dussek*: 3 Sonatas with Scotch & German Airs, Op. 31
 Feb 13 W Reznicek: Symphony No. 5, "Dance Symphony"
 Feb 14 T Rachmaninoff: Piano Concerto No. 3
 Feb 15 F Robert Fuchs*: Piano Concerto in B flat minor
 Feb 18 M Rimsky-Korsakov: Symphony No. 3
 Feb 19 T Boccherini*: Cello Concerto No. 8
 Feb 20 W Czerny*: Grande Symphony No. 2
 Feb 21 T Johann Wilhelm Wilms: Symphony No. 6 in D minor, Op. 58
 Feb 22 F Chopin*: Piano Concerto No. 1
 Feb 25 M Dvorak: Piano Quartet in E flat, Op. 87
 Feb 26 T Reicha*: Wind Quintet in F minor, Op. 99, No. 2
 Feb 27 W Telemann: Suite for Recorder & Strings in A minor
 Feb 28 T Ferdinand Ries: Quartet in E flat, Op. 17
 Feb 29 F Beethoven: Septet, Op. 20

Classics & News Highlights

Metropolitan Opera

February 2 • Die Walküre By Richard Wagner
 Conductor: Loren Maazel. Lisa Gasteen, Deborah Voigt, Michelle DeYoung, Clifton Forbis, James Morris and Mikhail Petrenko

February 9 • L'Assedio di Corinto By Gioachino Rossini
 Conductor: Thomas Schippers. Beverly Sills, Shirley Verrett, Harry Theyard and Justino Díaz

February 16 • Manon Lescaut
 By Giacomo Puccini. Conductor: James Levine. Karita Mattila, Marcello Giordani and Dwayne Croft

February 23 • Carmen By Georges Bizet
 Conductor: Emmanuel Villaume. Krassimira Stoyanova, Olga Borodina, Marcelo Alvarez and Lucio Gallo



Michelle DeYoung performs in Wagner's *Die Walküre* at the Met on Saturday February 2nd.

From The Top

February 2 • Mercersburg Academy, Mercersburg, PA

A beautiful concert hall on the campus of one of America's great boarding schools is the setting for this week's program. Tucked into the rolling hills where West Virginia, Pennsylvania and Maryland meet, The Burgin Center at Mercersburg Academy provides a great place to hear music for the school and surrounding community.

February 9 • Mixon Concert Hall, Cleveland, OH

Cleveland Institute of Music's beautiful Mixon Concert Hall is host to this week's program.

February 16 • Jordan Hall, Boston, MA
 From the program's home at New England Conservatory's Jordan Hall in Boston, this week's show features a line-up of outstanding young musicians. A 17-year-old from New Jersey performs the first movement of the Debussy Cello Sonata, and 15-year-old Roving Reporter Emily Mayer delves into that young cellist's colossal sleep issues.

February 23 • Peabody Auditorium, Daytona Beach, FL

From the Top heads to the home of NASCAR for a show that is sure to get Daytona Beach buzzing.



Nightly on JPR's Classics & News Service

Proudly sponsored by participating State Farm agents

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

BANANA STUFFED FRENCH TOAST SANDWICHES

(Makes 4 servings)

- 2 Large Bananas, ripe and cut into quarters
- 2 tsp Sugar
- 1/2 Cup Nonfat milk
- 2 Large Eggs
- 1 tsp Vanilla extract
- 1/2 Tbs Ground cinnamon
- Nonstick cooking spray
- Powdered sugar for dusting
- 8 Large Strawberries, chopped, to garnish

Preheat oven to 350 degrees

Place banana quarters into a bowl and sprinkle with sugar. Mash up the bananas. Spread the mixture evenly over four pieces of bread and top with another piece of bread. In a deep dish, whisk the milk, eggs, extract and cinnamon together. Dip each sandwich into the egg mixture. Let it soak for 30 seconds and then flip. Spray a griddle (or large skillet if working in batches) with cooking spray. Heat over medium heat. Add the sandwiches and cook until golden brown on both sides. (About 2 minutes per side) Transfer sandwiches to a baking sheet and bake for 8–10 minutes. Dust with powdered sugar and garnish with chopped strawberries.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving

Calories	181.49
Calories from Fat (16%)	28.77
Calories from Protein (13%)	23.46
Calories from Carbs (70%)	126.72

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YREKA 89.3 FM

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MONDAY-FRIDAY

5:00am–9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am–3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm–5:30pm All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

5:30pm–6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm–8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm–10:00pm Echoes

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm–2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am–10:00am Weekend Edition

The latest national and international news from NPR.

10:00am–11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00–Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon–1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm–3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm–4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm–5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm–6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm–9:00pm The Grateful Dead Hour

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm–10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm–2:00am The Blues Show

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am–9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm
The Folk Show

Cindy DeGroot, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

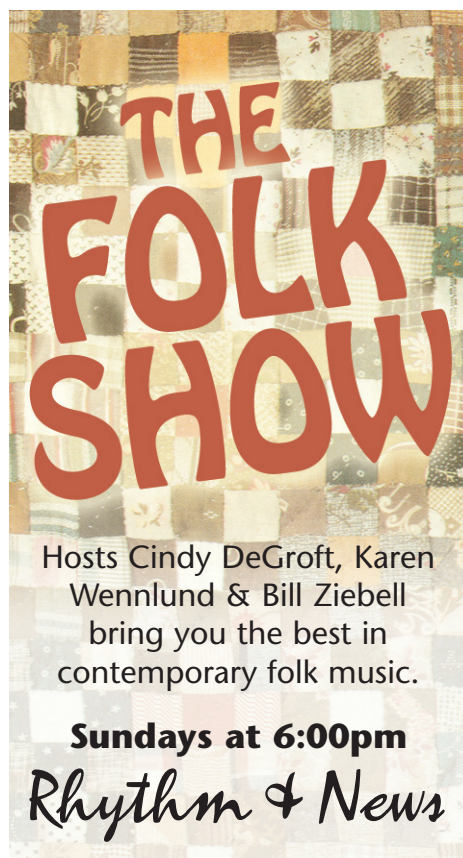
9:00pm–10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
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Hosts Cindy DeGroot, Karen Wennlund & Bill Ziebell bring you the best in contemporary folk music.

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Rhythm & News

Rhythm & News Highlights

Marian McPartland's Piano Jazz

February 3 • Tony DeSare

Tony DeSare has recently earned a reputation as one of New York's hottest young singer/pianists. Whether performing classic standards or sophisticated original compositions, DeSare delivers a cool vocal tone with swinging piano accompaniment. He sings and plays his deliciously romantic original "How I Will Say I Love You," and McPartland backs him on "Memories of You."



Tony DeSare

February 10 • Hiromi Uehara

Hiromi Uehara is a brilliant young pianist from Japan, by way of Berklee College of Music. Her exciting mixture of musical genres and high-energy playing is made even more thrilling by her amazing technique and complex ideas. She demonstrates her original approach with her own composition "The Tom and Jerry Show," a frenetic tune inspired by the famous cartoon.

February 17 • Steve Kuhn

Pianist Steve Kuhn is a highly accomplished player, a creative composer and a longtime friend of McPartland. In his youth, Kuhn played with Coleman Hawkins, Stan Getz and John Coltrane. Over the years, he's honed a unique style built on melodic variation, rhythmic sparkle and his ceaseless imagination. He joins McPartland for "Walkin'" and "Too Late Now."

February 24 • Max Roach

Drummer Max Roach was one of the legendary jazz drummers – an innovator and co-creator of what became known as bebop. In this encore program from 1998, Roach relates a few of his many musical memories of performing with such greats as Charlie Parker, Monk and Dizzy Gillespie. Joined by bassist Ray Drummond, McPartland and Roach perform "Joy Spring" and "Now's The Time."



Scottish singer-songwriter Dougie MacLean joins Fiona Ritchie for the February 3rd edition of *The Thistle & Shamrock*.

The Thistle & Shamrock

February 3 • Muir of Gormack

The area of wilderness known as the Muir of Gormack was first mentioned in 1776 by scholars who labeled it a "Caledonian Camp," noting



PHOTO: FRANK CAPRI

Pianist Hiromi Uehara shares some of her original work with listeners on the February 10th edition of *Piano Jazz*.

its prehistoric remains of hut-circles, cairns and decorated stones. Scottish singer-songwriter Dougie MacLean imagines the setting in "Muir of Gormack: A Pictish Story."

February 10 • On the Road

Itinerant work ways are celebrated this week in traditional songs, while today's working musicians offer us contemporary verses of the traveling musician's lifestyle. Featured this week are The Easy Club, Malinky, Ossian, and Dolores Keane.

February 17 • Song Beat

Hebridean tweed workers' songs, rowing songs, hiking songs, mouth music – their lyrics take a back seat to their integral rhythms, lightening the work and keeping the singer going. Get into the rhythm of the song this week with Christy Moore, Catherine-Ann MacPhee, Ossian, and many more.

February 24 • Easy Does It

It's not all high-energy reels and jigs, this Celtic music business. Kick back with some soothing voices, including Maire Brennan, Dougie MacLean, Karen Matheson, and some free-spirited instrumentals from Davy Spillane, William Jackson, and Michael McGoldrick.

New Dimensions

February 3 • In the Spirit of Preventing Cancer with Lynne Eldridge, M.D.

February 10 • The Human Brain: Evolving Toward Kindness? with Leonard Shlain, M.D.

February 17 • Intention to Shine with Reverend Deborah L. Johnson

February 24 • The Culture of the Integralist with Steve McIntosh



Leonard Shlain, M.D.

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MONDAY-FRIDAY

5:00am–7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am–8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am–10:00am

The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am–11:00am

Here & Now

A fast-paced program that covers up-to-the-minute news and also provides regular features on food, technology, finance, culture and more. Hosted by Robin Young.

11:00am–1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm–2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm–3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm–4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

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3:00pm–4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm–5:00pm

World Have Your Say

Listeners from around the world set the agenda for this interactive, global conversation with guests and callers.

5:00pm–6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity – focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm–7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm–7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm–8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm–11:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm–8:00am

BBC World Service

SATURDAYS

5:00am–8:00am

BBC World Service

8:00am–9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am–10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am–12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm–2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm–3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm–5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm–6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm–7:00pm

Fresh Air Weekend

7:00pm–8:00pm

New Dimensions

8:00pm–8:00am

BBC World Service

SUNDAYS

5:00am–8:00am

BBC World Service

8:00am–10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am–11:00am

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am–12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm–2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm–3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm–4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm–6:00pm

The State We're In

6:00pm–7:00pm

People's Pharmacy

7:00pm–8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm–8:00am

BBC World Service

Volunteer *From p. 18*

from SOU, and my daughter is a Junior. I have been a musician since I was in the sixth grade (trumpet) and have played guitar & sung in a lot of "smoky bars" and honky-tonks over the years. And now I have the privilege of hosting JPR's amazing *Folk Show*!

One of the best things about hosting is the access to the JPR music library; it's like having the keys to the candy store! There are well over 2000 CDs just in the Folk section alone. I have begun "working" my way through this amazing collection but have probably only gone through about 15% of what is available. My goal is to really get to know the library, and share as much of it that I can with the listeners. There are some absolutely wonderful gems lurking there, just waiting for me. I have learned so much in the past 6 months, and I will continue this pursuit into the future. I would like to give thanks to Eric Teel, Eric Alan, and my current co-hosts Cindy and Karen; they have all been so supportive and extremely helpful to me. And a special Domo Arigato to Keri Green for her encouragement and her dedication to the *Folk Show* for the past 18 years.

Thank You!



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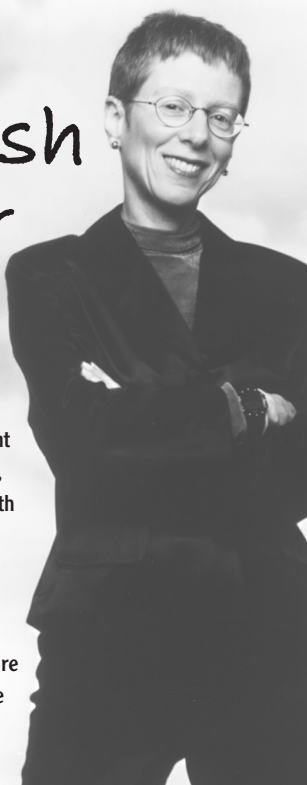
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Rhythm & News



Recordings

Jim McIntosh

Under the Baton

I was a raw, bushy-haired, chapped-handed teenager in the north of Scotland when I received my first dose of music culture.

Up until that time, school had been monotonous and grim, with little to relieve the repetitive tedium of Latin declensions and math equations. Then, out of the blue dropped a figure so incredibly awe-inspiring she turned our staid little high school on its head. She was Mrs. Whittle; I believe her first name may have been Ada or Ida, but in the manner of teachers of my high-school era, she had no first name – just Mrs. Whittle, our new music teacher.

She was a retired opera singer, of no great note that I'm aware of, but oh, what style she had, what immense bearing! Just before the first bell rang, her shiny Jaguar would tear into the school yard, scattering urchins like bowling pins, screech to a halt, and her imposing figure, draped in voluminous plaid capes and flowing silk scarves, would emerge as if to the flourish of a thousand French horns. Then, after pausing for a split second to receive the accolades of the gathered throngs, she would stride into the building, loudly humming some long-past aria of her previous existence.

Mrs. Whittle's music class was anything but monotonous, grim or repetitive. It was an experience cherished by every child in the school, for who ever knew what delights were in store on any given day? There was no beginning or end to the class. One entered to find some wondrous fantasy in progress. The lady appeared not to hear, or certainly to notice, that the period bell had rung, and that a class of students had left and

another arrived; she just continued on whatever stream of consciousness she had embarked sometime before. If there was a curriculum, it was deeply camouflaged under a meandering series of vignettes that our teacher laid out and played out for her adoring fans. And of course we joyfully joined in. This was so much more fun than math or Latin!



I was a raw,
bushy-haired,
chapped-handed
teenager in the
north of Scotland
when I received
my first dose of
music culture.

And we did learn?

Although the mysteries of music theory never did take hold in my case, Mrs. Whittle certainly did impart them, as was her mandate, from time to time. But there was a far greater likelihood that the 40-minute class would be taken up with fantastical stories of behind-the-scenes goings-on at Covent Garden Theatre, or in the front

row of the chorus at the Promenade Concerts at the Royal Albert Hall. Interspersed with this activity would be periodic renderings of Gilbert and Sullivan, with Her Ladyship's voice soaring from baritone to soprano and back again above those of her adoring pupils; "We sail the ocean blue...." from *HMS Pinafore* comes clearly and nostalgically back to me as I write this.

Our teacher had lived a glorious life, as she described it. As a result, she had Friends in High Places, as we were soon to find out.

One day she breathlessly announced that the famed Halle Orchestra was soon to visit Aberdeen, the big city sixty miles distant from our small village. She informed us of her close friendship with the noted conductor, Sir John Barbirolli, and we were going to the symphony! Well, not exactly; we would attend a Saturday morning rehearsal in the Music Hall.

On the big day, we were up with the

lark. The rehearsal would begin at ten o'clock, and it was a two-hour drive over steep and winding highland roads. We piled into Richard Hampton's ancient but handsome school bus; well, not all of us. Mrs. Whittle zoomed up in the Jaguar, collared several of the smaller fry with the angelic soprano voices, and took off in a cloud of exhaust, leaving the bus to follow at a more stately pace.

Arriving in the city, our worthy leader was there to round us up for entry into the hall. Not one of us had ever heard a symphony orchestra perform, and we were uncharacteristically subdued as we filed in behind her. A sudden shriek sounded throughout the hall as Madame spied the great man just as he was about to step on to the podium. "John, dahling" she brayed in her full-throated contralto as she cantered down the center aisle, enveloped in a cloud of scarves and capes, and threw herself into his astonished arms!

To do him credit, the great man made a fast recovery, and put on a show of delight in the presence of his fantastical friend and her rag-tag following. But there was work to be done, and we were quickly ushered into our seats, given a severe all-around glare by Herself warning us into silence, and the rehearsal began.

To be honest, it didn't make much sense to any of us, except of course, to our guide and mentor. She beamed as the great Barbirolli, immaculate for the Saturday morning rehearsal in pin-stripe suit and conservative tie, swiftly and efficiently led his equally conservatively-attired troops through a series of brief and abrupt passages of the evening's program, doing little to bring the sublime truth of symphonic music to our untutored ears. A line of Liszt here, a burst of Beethoven there, let's move on now to the Brahms. But none of us had ever in our short lives seen a conductor at work. I was entranced. What power this man projected! Yet how lonely he appeared as he stood high above his attentive serfs, only occasionally offering short, sharp suggestions which were quickly and efficiently adopted without question.

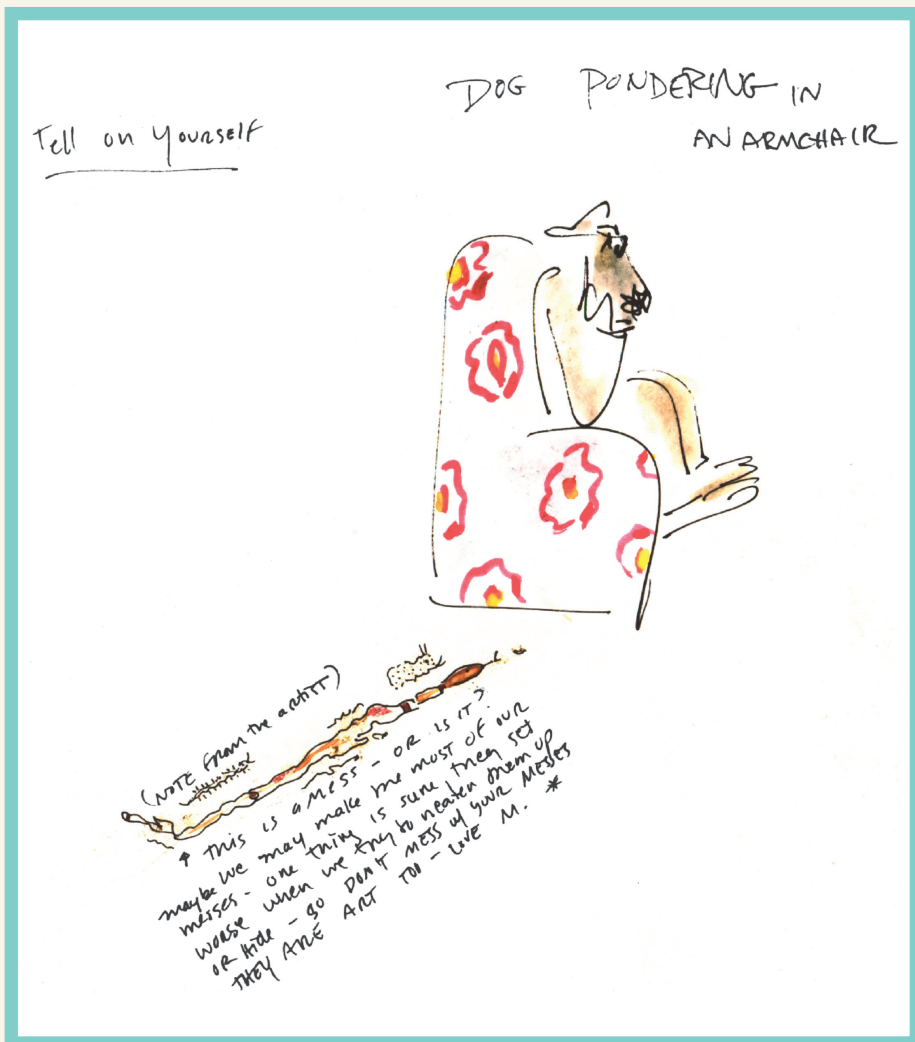
In later years I would live the dream that began that day, fortunate as I was later to observe these god-like figures perform on many stages; Sargent, Boult, Masur, Solti, Barenboim, Slatkin, Bernstein, Ozawa, have all in their turn transformed my life with hours of unvarnished delight.

And on that grey Scottish morning of



Little Victories

Mari Gayatri Stein



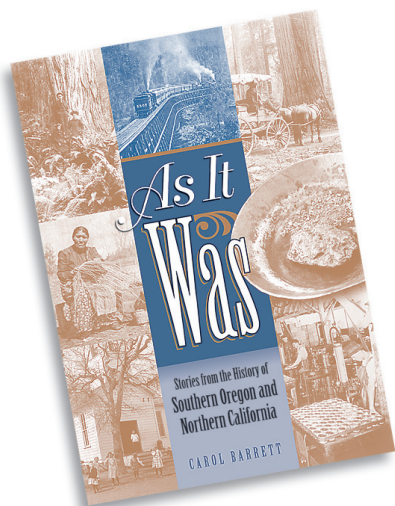
This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit www.mari-gayatri.com

my teenage years I fully relished the presence of the magnetic figure in her plaid capes who had descended upon our tiny school to open our childish eyes to the possibilities of the great world outside. JM

Jim McIntosh occasionally hosts *First Concert* and *Siskiyou Music Hall* on JPR's *Classics & News Service*.

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Theater and the Arts

Molly Tinsley

Meeting Dee Maaske

It's been exactly a decade since I arrived in Ashland in the cold, soggy middle of winter. The Oregon Shakespeare Festival was dark, the town's holiday lights put away, but an unexpected announcement gleamed from the pages of the *Revels*. Two literary giants, Tillie Olson and Grace Paley, would be reading from their work at SOU. I couldn't believe it. I'd resigned myself to giving up such events when we fled the traffic jams, McMansions, and self-important lawyers of Washington, DC. But here was Grace Paley, one of my literary idols, coming to my new, small town.

Or not. Just before the affair began, we were informed that Ms. Paley had become too ill to travel. Of course we were all disappointed. Then when Tillie Olsen, first-up, rambled on quite a bit, we grew impatient too. Finally an OSF actor, Dee Maaske, who had generously agreed at the last minute to take on Paley's story, rose to the lectern, and within a minute, the audience was rapt. The combination of Paley's inimitable narrative voice and Maaske's vibrant dramatic one carried the evening.

Since then Maaske's self-effacing yet powerful on-stage presence has never failed to enthrall me. In Lorraine Hansberry's *Les Blancs* she embodied both strength and fragility as the blind widow of a European missionary, a mother-figure to a family of African brothers whose revolt against colonial rule will destroy her. In Ellen McLaughlin's *Tongue of a Bird*, she played the protagonist's cranky Polish grandmother, her dour stolidity grounding the lyrical flights swirling around her.

In Horton Foote's *The Trip to Bountiful* she burst, literally and figuratively, from the one-bedroom apartment in east Texas she shared with her son and spoiled daughter-in-law. Kaufman and Ferber's *The Royal Family* transported her to Manhattan, where she reigned to the death over her eccentric family of Broadway thespians, while last season's

Rabbit Hole, by David Lindsay-Abair, moved her upstate where she refused to be brought low by the accidental death of her grandson. Matriarchs, it seems, have become Maaske's special province, and after talking to her about her life and art, I began to see why.

Dee Maaske's life began with her earliest memory: at the age of four she was adopted from an institution by a well-to-do couple in Baltimore. Paradoxically, what led her into acting was her profound shyness as a child. Concerned about her social awkwardness, her parents enrolled her in Children's Experimental Theatre, directed by Isabelle Berger, who had introduced creative drama to war-ravaged children in Europe. Maaske blossomed as her pupil and worked with her for ten years.

At her all-girls high school, Maaske's resonant voice landed her the male roles. Though her mother took her to New York to see Broadway shows and "everything Julie Harris ever did," when the theatre department at Northwestern University beckoned with a scholarship, mother decided daughter's "hobby" had gone far enough and said, "Absolutely not." Maaske attended the local Towson State College; then six credits from graduation and chafing against her sheltered life, she signed on with the Baltimore Police Department as a plainclothes officer!

Marriage to a Navy lieutenant followed, then twenty peripatetic years of squeezing theatre work into the ever-shrinking interstices around parenting four children. The marriage ended in Arizona, where already in her forties, Maaske decided to risk the life of a professional actor and joined the Arizona Theatre Company! She was invited to the OSF in 1984, but left in 1989, alarmed at the prospect of playing generic queens for the rest of her career. She was lured back in 1997, by the great American wife-and-mother role of Linda in *Death of a Salesman*.

Just as a mother cannot choose her

favorite child, Dee Maaske wouldn't single out one favorite part, but she did recall the collaborative experience of playing Francesca in *Gibraltar* as perhaps her most challenging. The work also happened to pair her with Kevin Kenerley, she pointed out with a sparkle in her eye, and "he's not exactly chopped liver."

Before the play took shape, playwright Octavio Solis gave Maaske a pair of cupped milk-glass hands to help catalyze her character's story. At first she found the hands cold and uninspiring, then one day, sitting in her garden with them palms down in her lap, she flashed back to her grandmother, trapped in an oppressive marriage, who used to sit in fearful silence with her hands in her lap.

Somehow that memory gave birth to Francesca, the aging artist, who keeps her earrings in a white bowl shaped like cupped hands. The tinkling when she deposits them there at night is often "the only sound in... [her] house all day." Out of this image of loneliness grew the coincidence of her meeting Steven (Kenerley), an artists' model, who turns out to be the grown son of the lover she betrayed decades ago. When Francesca abandoned Steven's father, the man hanged himself. Now enchanted by Steven's hands, Francesca wishes to draw them. They are soon wrapped vengefully around her throat. That's when *Gibraltar's* first miracle occurs—the murderous hands loosen in compassion, and the two make love.

Maaske's approach to her art is highly intuitive and eclectic, intelligent rather than academic. It's no doubt rooted in her unusual childhood, shuttling between a world of adults, where she was a constant, curious observer, and creative acting classes, where she was encouraged to tap into various aspects of herself. I think, though, that twenty years' submersion in *real life* has left the most distinctive mark. Are we surprised to find this beautiful woman with nine grand-children and four great-grand-children playing variations on the matriarch with such plenitude and grace? ■

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Robert Pinsky

Immature Song

I have heard that adolescence is a recent invention,
A by-product of progress, one of Capitalism's

Suspended transitions between one state and another,
Like refugee camps, internment camps, like the Fields

Of Concentration in a campus catalogue. Summer
Camps for teenagers. When I was quite young

My miscomprehension was that "Concentration Camp"
Meant where the scorned were admonished to concentrate,

Humiliated: forbidden to let the mind wander away.
"Concentration" seemed just the kind of punitive euphemism

The adult world used to coerce, like the word "Citizenship"
On the report cards, graded along with disciplines like History,

English, Mathematics. Citizenship was a field or
Discipline in which for certain years I was awarded every

Marking period a "D" meaning Poor. Possibly my first political
Emotion was wishing they would call it Conduct, or Deportment.

The indefinitely suspended transition of the refugee camps
Must be a poor kind of refuge—subjected to capricious

Kindnesses and requirements and brutality, the unchampioned
Refugees kept between childhood and adulthood, having neither.

In the Holy Land for example, or in Mother Africa.
At that same time of my life when I heard the abbreviation

"DP" for Displaced Person I somehow mixed it up with
"DTs" for Delirium Tremens, both a kind of stumbling called

By a childish nickname. And you my poem, you are like
An adolescent: confused, awkward, self-preoccupied, vaguely

Rebellious in a way that lacks practical focus, moving without
Discipline from thing to thing. Do you disrespect Authority merely

Because it speaks so badly, because it deploys the lethal bromides
With a clumsy conviction that offends your delicate senses?—but if

Called on to argue such matters as the refugees you mumble and
Stammer, poor citizen, you get sullen, you sigh and you look away.

POETRY CONTINUED ON PAGE 36

Art



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival opens its 2008 season with 11 plays, 3 stages, and productions through spring, summer, and fall. In the Angus Bowmer Theatre: Shakespeare's *A Midsummer Night's Dream* Feb 15 thru Nov 2; August Wilson's *Fences* Feb 16 thru July 6; *The Clay Cart* written by Sudraka & translated by J.A.B. van Buitenen Feb 17 thru Nov 2; *The Further Adventures of Hedda Gabler* by Jeff Whitty Apr 15 thru Nov 1; and Arthur Miller's *A View from the Bridge* July 23 thru Nov 1. Playing in the New Theatre: *Welcome Home, Jenny Sutter* by Julie Marie Myatt Feb 19 thru June 20; Shakespeare's *Coriolanus* May 26 thru Nov 2; and *Breakfast, Lunch and Dinner* by Luis Alfaro July 1 thru Nov 2. Productions on the Elizabethan Stage/Allen Pavilion: Shakespeare's *Othello* June 3 thru Oct 10; *Our Town* by Thornton Wilder June 4 thru Oct 11; and Shakespeare's *The Comedy of Errors* June 5 thru Oct 12. Performances at 1:30 and 8pm. Ticket prices vary. Located on Pioneer St., Ashland. (541)482-4331 or www.osfashland.org

◆ Southern Oregon University Dept. of Theatre Arts presents *Urinetown* by Mark Hollmann and Greg Kotis on the Center Stage Feb 22 thru March 7 with a Preview Feb 21. Matinees at 2pm and Evenings at 8pm. The uproariously funny musical is a tale of greed, corruption, love, and revolution. Tickets are \$5/\$13/\$15. On the Center Square stage, a children's theatre offering, *Many Moons* by James Thurber plays Feb 15 thru March 2 with performances at 7pm. Check with the Box Office for matinee times as they vary. (541)552-6348

◆ Camelot Theatre Company presents *Sockdology* by Jeffrey Hatcher Feb 6 thru March 2. The dark comedy set in 1865 tells the story of what happened to the actors performing at Ford's Theatre the night President Lincoln was assassinated. Previews Feb 6 & 7. Matinees at 2pm and Evenings at 8pm. Located at Talent Ave & Main St in Talent. (541)535-5250 or www.camelottheatre.org



St. Clair Productions presents multi-instrumentalist Joe Craven on Friday, February 29th at 8pm.



On Saturday, February 9th, St. Clair Productions presents Robert Greygrass in an evening of Native American storytelling, ceremony and music.

Expect to see every western cliché and setting you love or loathe on Sat Feb 2 at 8pm at Ashland Community Center, 59 Winburn Way,

◆ The Oregon Cabaret Theater continues its presentation of *The Lady with All the Answers* through March 2. One night in 1975 Eppie Lederer, better known as Ann Landers, has a problem of her own. This non-musical, PG-13 rated show plays Thurs-Mon at 8pm, Sun brunch matinee at 1pm. Sun pm \$21; Sun Matinees \$25; Weeknight \$25/\$27; Fri/Sat \$29/\$31. Located at 1st & Hargadine Sts., Ashland. (541)488-2902 or www.oregoncabaret.com

◆ The Hamazons, warrior princesses of comedy, presents *Westward Ho (ha)!* An evening of cowgirl entertainment and improvisation to be performed in movie western style and garb.

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February 15 is the deadline
for the April issue.

For more information about arts events,
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Music & Dance

◆ Chamber Music Concerts presents Fireworks New Music Ensemble on Fri Feb 1 at 8pm at the SOU Music Recital Hall. The program features a wide range of music from across the musical spectrum including *Istampita Palamento*; Franz Joseph Haydn's Minuet from String Quartet in d minor, Op. 76 no. 2; Duke Ellington's *Don't Get Around Much Anymore*; AFX's *Analogue Bubblebath* and more. Tickets are \$26/\$30 and \$5 students. Also, CMC presents Concert V of its season featuring Mandelring String Quartet with Robert Plane, Clarinet on Fri Feb 29 at 8pm and a different program on Sat March 1 at 3pm. (541)552-6154 or www.sou.edu/cmc

◆ Jefferson Baroque Orchestra presents the second of its season of Showcase concerts with a program of music from Patrick O'Brian's Aubrey/Maturin novels: Duos, trios and quartets



Beth Baker performs in a benefit for the Rogue Gallery & Art Center on February 17th at 3pm at the Craterian Ginger Rogers Theater.

from the great cabin; chanties, fiddle tunes & hornpipes from the fo'c's'le; sea-songs and ballads from the wardroom. Jim Rich, artistic director and narrator. Tickets \$8/\$5 at the door or call. Sun Feb 10 at 7pm at the Congregational Church, 717 Siskiyou Blvd, Ashland. (541)592-2681

◆ Rogue Valley Symphony Orchestra presents Celebrate Romance, a Celebrity Recital on Valentine's Day Thurs Feb 14 at 8pm featuring Roberto Plano, Piano. SOU Music Recital Hall, Ashland. Tickets \$40/\$35. Champagne

Reception. Also, RVSO invites you to Celebrate The Seasons: 8pm Thurs Feb 28 SOU Music Recital Hall, Ashland; 8pm Sat March 1, Craterian Ginger Rogers Theater, Medford; and 3pm Sun March 2 Grants Pass High School Performing Arts Center, Grants Pass. Jonathan Carney, Violin, and concertmaster of the Baltimore Symphony Orchestra, will combine two sets of seasons including works by Vivaldi & Piazzola, Rossini, and Schubert. (541)552-6398 or www.rvsymphony.org

◆ Craterian Performances presents a variety of shows this month: *Moby Dick Rehearsed* on Feb 4 at 8pm; *Teatro Lirico D'Europa Italian Opera Gala* on Feb 13 at 8pm; Chinese-American International Piano Institute Winners Concert on Feb 15 at 8pm; and *Soulful Spiritual Sassy – An Evening with Beth Baker*, a benefit for the Rogue Gallery & Art Center, on Feb 17 at 3pm. Located at 23 S. Central Ave, Medford. (541)779-3000 or www.craterian.org

◆ Music at St. Mark's presents Affabre Concinui, The Polish Chamber Singers, on Fri Feb 22 at 8pm. This six-man a cappella singing group performs a variety of music from sacred pieces in Polish to orchestral masterworks. The concert is free and a reception follows in the parish hall located at St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541)858-8037. For more information about the performing group see www.concertartists.com

◆ Southern Oregon Repertory Singers present their annual Mozart Birthday Bash on Sunday, February 10th at the SOU Recital Hall at 3 pm for one performance only. Featuring vocal and instrumental pieces by the master, the concert will also include music by one of his sons. To add to the excitement, there will be an appearance by the birthday boy himself. Tickets will be available at Paddington Station and the Music Coop in



Chamber Music Concerts presents Fireworks New Music Ensemble on Friday, February 1st at 8pm at the SOU Music Recital Hall.

Ashland, Grocery Outlet in Medford, www.repsingers.org, at 552-0900 and at the door.

◆ St. Clair Productions has 2 shows in February. On Saturday, February 9, 8 p.m., Robert Greygrass presents an evening of Native American storytelling, ceremony and music. Greygrass, a former Oregon Shakespeare Festival actor, has been living in LA where he performs on stage and in film. On Friday, February 29, 8 p.m., Joe Craven, multi-instrumentalist and percussionist and former 17 year member of the David Grisman Quintet, performs an evening of original compositions based in folk, jazz and world traditions. Saturday, March

1, Craven presents a workshop exploring the joy of spontaneity, improvisation and self-expression in music making. Tickets at the Music Coop, www.stclairvents.com and at (541)535-3562.

Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Feb 1. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8pm. For a free gallery guide call (541)488-8430 or www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Sts., Grants Pass. (541)787-0910

◆ The FireHouse Gallery continues its presentation of the paintings of David Carmack Lewis through Feb. 29. Rogue Community College, Grants Pass. (541)956-7339 or www.roguecc.edu/galleries

◆ Wiseman Gallery continues its presentation of "Particular Places" the work of Robert Schlegel through Feb. 29. Rogue Community College, Grants Pass. (541)956-7339 or www.roguecc.edu/galleries

KLAMATH

Music

◆ The Linkville Players concludes its presentation of Woody Allen's comedy *Don't Drink the Water* Feb 1-2 at 8pm. Madcap twists and turns follow the misadventures of the Hollanders, an American family from New Jersey. Tickets \$7/\$11/ (\$1 off for students and seniors). Also,

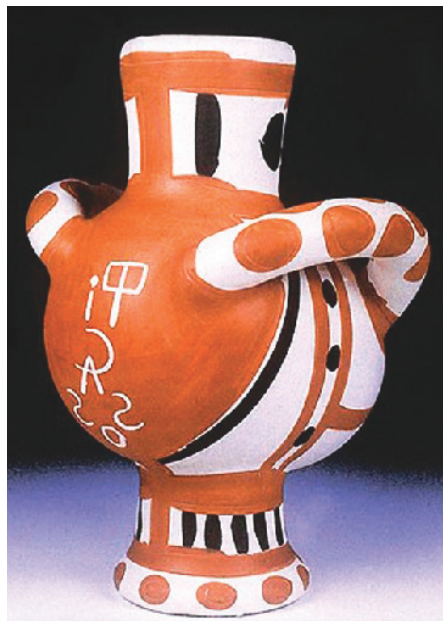
CONTINUED ON PAGE 34



The Hamazons, warrior princesses of comedy, presents *Westward Ho (ha)!* an evening of cowgirl entertainment and improvisation Saturday, February 2nd at the Ashland Community Center.

The Heiress, the award-winning drama by Augustus and Ruth Goetz, performed Feb 29 thru March 22. The play is an emotionally charged tale of love and betrayal set in New York City in 1850. Fri & Sat at 7:30pm. Tickets \$7/\$11. The Linkville Playhouse, 201 Main St., Klamath Falls. (541)882-2586

◆ The Ross Ragland Theater presents these events this month: Feb 2 at 7:30pm Carl Orff's Choral Masterpiece *Carmina Burana* with ticket prices \$16/Reserved and \$14/ Students and Seniors. On Feb 6 at 7:30pm The Ten Tenors perform a dynamic mix of opera, jazz, modern and classic pop. Ticket prices Section A \$40.50/Section B \$35.50/ Section C \$28.50. On Feb 23 at 7:30pm RCS presents William



Turtle Bay Exploration Park continues its presentation of "Picasso: 25 Years of Edition Ceramics" from the Edward Weston Collection through April 20th.

Chapman Nyaho, Piano. A comprehensive music scholar, hailing from Ghana, Nyaho offers new interpretations of piano classics. Located at 218 N. 7th St, Klamath Falls.(541)884-0651 or www.rrtheater.org

Exhibitions

◆ Klamath Art Gallery presents "Celebration of Birds" an art and photo exhibit Feb 3 thru 24. Thurs thru Mon from 12-4pm. Free. Located at 120 Riverside Dr, Klamath Falls.(541)883-1833

NORTHERN CALIFORNIA

Music

◆ On Friday, February 8 at 7:30 p.m., the Eureka Chamber Music Series presents pianist Tian Ying, a prize winner of the Van Cliburn Piano Competition. A "Meet the Artists" reception follows the performance. Tickets at the door or through advance purchase: Adults \$30;



College of the Siskiyous Art Gallery presents "Ink on Paper," an exhibition of original prints and related works on paper by three members of the Mt. Shasta Printmakers Collective, Feb 11 thru 29. ("Quartet," monotype by Betty Watson.)

Students/Children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka, CA 95503. (707) 445-9650.

Exhibitions

◆ College of the Siskiyous Art Gallery presents "Ink on Paper", an exhibition of original prints and related works on paper by three members of the Mt. Shasta Printmakers Collective, Feb 11 thru 29. The works by Janet Curti Haines, Joy Price and Betty Watson span a variety of traditional, alternative and hybrid printmaking processes - relief, intaglio, monotype and photographic. An artists reception will be held on Feb 14 from 3-7pm. Gallery hours are Mon-Thurs 9-5, Fri 9-4, closed weekends. Located at COS Learning Resources Center, Weed. (888)397-4339

◆ Turtle Bay Exploration Park continues its presentation of "Picasso: 25 Years of Edition Ceramics" from the Edward Weston Collection through April 20. Sixty-five ceramic pieces created at the Madoura studio in Vallauris, France, by Picasso, collected by publisher Edward Weston and curated by Gerald Nordland are featured. Free with Park admission. Open 9am - 5pm. Closed Tues. 840 Auditorium Dr, Redding. (530)243-8850 or www.turtlebay.org

UMPQUA

Music

◆ Roseburg Community Concerts Association presents Trio Excelsior, Piano-Cello-Violin, on Feb 27 at 7:30pm at Umpqua Community College Jacoby Auditorium Roseburg. (541)672-2407

Exhibitions

◆ Umpqua Valley Arts Center continues its presentation of "Palette to Palette" through Feb 23

in the Hallie Brown Ford Gallery. Artwork featured will be auctioned off on Feb 23. (541)672-2532

OREGON & REDWOOD COAST

Music

◆ Coos County Community Concert Association's 2007-2008 season continues with the unique and mellow jazz stylings of The Jeni Fleming Acoustic Trio on Thurs Feb 14 at 7:30pm in the Marshfield High School auditorium. A limited number of tickets may be purchased at the door, otherwise, they can be purchased at the office of Mike Gordon, 290 S. 4th St, Coos Bay, or by calling. (541)269-1272 or www.cccca.com

Exhibitions

◆ Coos Art Museum continues its presentations in the Maggie Karl Gallery and Perkins Gallery through Feb 16. Current works include those by artists of the South Oregon Coast (Newport to Brookings) and Southern Oregon (Roseburg to Ashland). Featured are paintings, drawings, mixed media, sculpture, pottery, fiber art, glass and jewelry. Hours Tues - Fri 10am to 4pm, Sat 1 - 4pm. 235 Anderson Ave, Coos Bay.(541)267-3901 or www.coosart.org



The Coos County Community Concert Association presents the unique and mellow jazz stylings of The Jeni Fleming Acoustic Trio on Thursday, February 14th at 7:30pm in the Marshfield High School auditorium.

As It Was

Stories from the State of Jefferson

Letters from the Front at the Holidays

by Alice Mullaly

In the fall of 1944, Cleo Young wrote letters home from the European Theater of World War II. The Central Point, Oregon newspaper printed those letters. What follows are his words.

"I would love to be back in Oregon during this month of the year to enjoy hunting season: hope to be there next year. I ... guess we will spend another winter trying to finish the Germans."

"This will be my third Christmas overseas, a long time. And it will soon be Thanksgiving again; every day is a day of Thanksgiving to me. I've been very lucky."

"...Just received my first Christmas package with the candy and all. Thanks a lot. I sure appreciate the good things you send especially this season of the year."

"I traveled through the Anzio district and it brought back memories of all the boys that were there. I thought especially of Leland Ashcraft and how if he was only alive now he could get back on this new law where the last son can be relieved from hazardous duty."

"This war is terrible. I wish it could end soon but wishing won't end it, and there is a lot yet to do, I know."

Sources: Letters of Cleo Young Oct. 5, and Nov. 2, 1944 printed in "Letters from our Boys in the Service," *Central Point American*, Oct. 26 and Nov. 23, 1944.

A Golden Christmas

by Craig Stillwell

The turn-of-the-century pioneer families of Golden, Oregon, on Coyote Creek in northern Josephine County, looked forward to Christmas, which they celebrated in their beloved Little White Church.

For this occasion, many adults and children practiced a special program they would perform on Christmas Eve. Other children gathered in the evenings to help decorate the community Christmas tree

placed in the front corner of the church. Corn was popped and strung on thread, as were the red berries of the madrone tree. The older girls cut out cardboard stars, wrapped them in silver tinfoil, and hung them up as well. Small presents and bags of candy and nuts were also fastened to the tree, while larger gifts were placed underneath. Finally, dozens of tiny wax candles of all colors were placed on the tree, and when these were lit, the tree became ablaze in light.

Of course, no Christmas Eve was complete without the appearance of a jolly, white-bearded Santa Claus, attired in a red suit, trimmed in cotton, and carrying a large red sack full of bags of candy and nuts.

One year Santa got too close to the lighted tree and caught fire, requiring a rather hasty exit from the church!

Source: Ruble, Bernice Elda. "Golden, Oregon and the Little White Church" (1950), reprinted in *Julia and Friend's "Golden" Scrapbook*, ed. by Thomasine Swaope Smith, privately published, 1992).

The Founding Of Lithia Park

by Margaret LaPlante

In the center of Ashland, Oregon is Lithia Park—93 beautiful acres of trees, streams and breathtaking vistas enjoyed by locals and tourists from around the world.

Lithia Park may never have been created, however, had it not been for the vision of one man—J. B. Smith. In 1892, Smith had the wisdom to form a group that together purchased eight acres of land known at the time as Roper Grove. The group shared a vision to bring culture to Ashland, and built a huge dome-shaped building on the top of a small knoll. They named the building "Chautauqua" after its New York namesake. People came to the Chautauqua for lectures and other forms of entertainment.

In 1903, the "Ladies' Chautauqua Club" developed the land surrounding the Chautauqua into an actual park—the first park in Southern Oregon.

In 1909 the lower duck pond was built.

Soon after that, John McLaren, who had designed Golden Gate Park in San Francisco, was hired to formally design what, in 1916, was dedicated as Lithia Park.

The Chautauqua eventually gave way to the Oregon Shakespeare Festival. So in a way, J. B. Smith's vision lives on.

Source: Davidson, Janelle. *Ashland - An Oregon Oasis*. Oregon: Webb Research Group Publishers, 1995.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.

Rhyme

Air an instrument of the tongue,
The tongue an instrument
Of the body, the body
An instrument of spirit,
The spirit a being of the air.

A bird the medium of its song.
A song a world, a containment
Like a hotel room, ready
For us guests who inherit
Our compartment of time there.

In the Cornell box, among
Ephemera as its element,
The preserved bird—a study
In spontaneous elegy, the parrot
Art, mortal in its cornered sphere.

The room a stanza rung
In a laddered filament
Clambered by all the unsteady
Chambered voices that share it,
Each reciting *I too was here*—

In a room, a rhyme, a song.
In the box, in books: each element
An instrument, the body
Still straining to parrot
The spirit, a being of air.



PHOTO: EMMA DODGE HANSON

As United States Poet Laureate (1997-2000), Robert Pinsky became a public ambassador for poetry, founding the Favorite Poem Project, in which thousands of Americans shared their favorite poems. The anthology *Americans' Favorite Poems* is in its eighteenth printing. The new anthology, *An Invitation to Poetry*, comes with a DVD featuring twenty-seven of the Favorite Poem Project video segments, as seen on PBS.

Pinsky is the author of seven volumes of poetry including his most recent, *Gulf Music*; *The Figured Wheel: New and Collected Poems 1966-1996*, a Pulitzer Prize nominee; *First Things to Hand* (2006); and *Jersey Rain* (2000). Pinsky's books about poetry include *Poetry and the World*, *The Sounds of Poetry*, and most recently, *Democracy, Culture and the Voice of Poetry*. His translation of *The Inferno of Dante* won the Los Angeles Times Book Award in Poetry.

He has appeared on *The Simpsons*, *The Colbert Report*, and *The NewsHour with Jim Lehrer*, and teaches at Boston University. Robert Pinsky will read at Ashland High School's Mountain Avenue Theater on Thursday, February 7, at 7:30.

This month's poems are from *Gulf Music*, Farrar, Straus & Giroux 2007.

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Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

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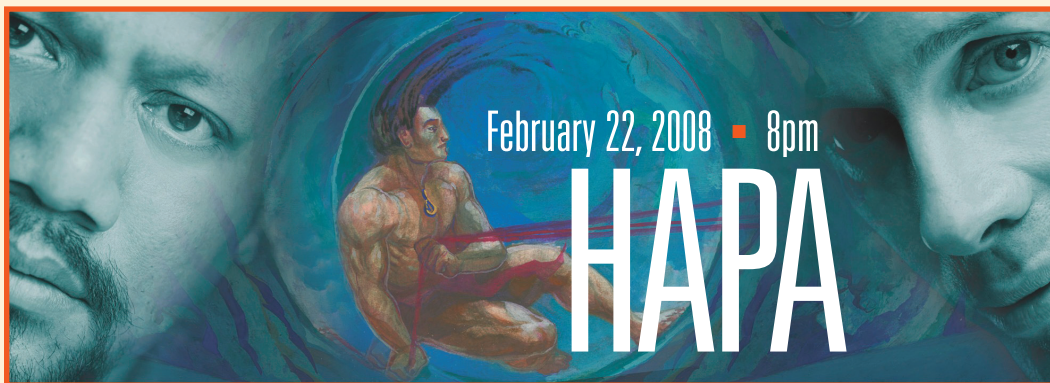
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February 22, 2008 ■ 8pm

HAPA

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 — *Billboard Magazine*

"HAPA combines a bracing blend of American folk and Polynesian lilt that proved absolutely breathtaking."
 — *The Orange County Register*

Like the Hawaiian islands themselves, HAPA's music is an amalgam of influences ranging from ancient Polynesian rhythms and genealogical chants to the strummed ballads of Portuguese fisherman, Spanish cowboys, and the inspired melodies and harmonies of the traditional church choirs of the early missionaries. Add to this a dose of American acoustic folk/rock, and you have

what has been described as the "most exciting and beautiful contemporary Hawaiian music the world knows!"... (*Maui Times*). These disparate ingredients blended together musically in the Pacific emote the unique flavor of what Hawaii and HAPA music is: "beautiful, fragile, spiritual, powerful"... (*L.A. Times*).



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